

Empathy and Human Survival in Dystopia: Technological Salvation in Philip K. Dick's *Do Androids Dream of Electric Sheep?*

ディストピアに見るエンパシーと人類の存続

—フィリップ・K・ディックの『アンドロイドは電気羊の夢を見るか?』における
テクノロジーによる救済—

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Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) — henceforth called *DAD* — represents how developed technology that imitates human/animal life becomes a driving force for humans to find empathy in new ways, crossing the line between the real and the fake. This paper explores three kinds of technology that alter human minds: androids, electric animals, and the empathy box, with some comments on a fourth, the mood organ. These technologies stimulate human empathy, which is an essential element for human survival in dystopia. Dick deals with the question of how human characters formulate their relationships with simulation technology when they are suffering from alienation. The main focus of this paper is the protagonist, Rick Deckard, who has a bias against technological devices such as androids and battery-powered animals, because he believes they lack truly empathic viewpoints. In this paper, I will investigate Deckard's psychological revitalization and the eventual technological salvation of his empathy.

The novel is set in post-apocalyptic California where almost all of the animals are extinct and the few remaining humans must choose whether to stay on the nuclear contaminated Earth or to emigrate to Mars after "World War Terminus" (*DAD* 444). In such a dystopian society, Dick describes humanized technology, in other words, the sophisticated inventions of androids, battery-powered animals, and the empathy box; the former two technologies emulate human beings and living animals and the latter imitates humans' empathetic ability. A religious group devoted to Mercerism uses the empathy box to guide its users to Mercer's religious salvation. These three high-tech devices characterize technologies' two roles: means and activity. According to Heidegger, a technology is categorized in two ways: "a means to an end" as well as a "human activity" (4). In this novel, Dick questions whether these three categories of technology can be not only effective means but also new human technological activities that will be incorporated in a highly developed capitalistic society. Deckard, the protagonist of this novel, feels some empathy with androids, fake animals, and his wife because his emotion is controlled or inspired by other simulated lives and the empathy box. Deckard uses these technological attempts in a way which realizes Heidegger's categories on a higher level, in a technological empathy.

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Thus, *DAD* is a story about humanized technological activities beyond the border between humans and non-humans. Dick depicts a sophisticated android, the Nexus-6, which the Voight-Kampff test can hardly distinguish from an actual human being. The fake animals also attract Deckard's interest. Furthermore, this hybridity of technology is represented by the empathy box, which simulates human responses in order to form an artificial emotional merger with others.

Dick portrays how human characters restore their distinctive ability to understand others in an alienated society through the androids, the electric animals, and the empathy box. These three technologies provoke human emotional reactions. Dick emphasizes that “[a] human being without the proper empathy or feeling is the same as an android built so as to lack it” (“Man” 211). In this sense, behaviors of androids which “are becoming more human” frighten human characters (Dick, “The Android” 184). Deckard desperately seeks to morally justify his emotion to accept such a highly developed technology's being. This paper explores how Deckard interacts with androids and electric animals and deals with the empathy box to survive the devastation on Earth where he confronts isolation and attempts to regain his connection with life.

Human Realization of Empathy in Relationship with Androids

The android is a technological vehicle which makes humans realize that they need an empathic relationship with others. Dick attempts to include non-human entities such as androids, robotic animals, and the empathy box in the technological “others” that humans try to build a social bond with. The humanoid robot is defined as “the pinnacle of technological achievement,” which is “designed to be as human-like as possible” in terms of both “physical appearance and behavior” (Sims 71). The more technology develops, the more sophisticated androids become until they successfully simulate human activities. In this sense, refinement of the android implies “the dangers of destabilized human power” (Geraci 973). Deckard shows hatred and fear for androids because they are nearly indistinguishable from humans and can possibly surpass human ability. However, as he interacts with androids, he inevitably wonders about what kind of specific element divides himself from androids. Empathy, particularly, works as a fundamental essence of humanity, but Deckard questions if empathy that the Voight-Kampff test detects is able to distinguish humans from androids that blend into the general population on Earth.

When the unique qualities of humans, such as empathy, are seen in androids' behavior, human significance can be undermined. Karl Shaddox argues that “[t]he cultural dominance of science and technology has presented significant challenges to the mission of human exceptionality” (26). In the early stage of this novel, Deckard considers androids to be the same as “any other machine” even though they are more intelligent than many human beings (*DAD* 462). However, another particular ability of humans is that they can make “modifications and sophistications” on existing technologies (Sims 68). Technology is an embodiment of the human challenge to create more refined technologies, and humans can make use of the android to achieve a more ambitious goal.

Dick portrays a devastated world where all the surviving species swiftly need to be protected. The android is necessary to “ensure the survival of humankind” (Sims 72) so that the most sophisticated technology is supposed to be adapted to avoid human extinction. Robert Geraci describes details about the survival of human beings in this novel by focusing on the human relationship with androids. Even though the government encourages humans to emigrate to another planet, many of them hesitate to do so because they know that the life on a distant planet hardly satisfies their needs and expectations. The fact that “radiation poisoning

inevitably sterilizes men” amounts to “dehumanization;” therefore, they are not permitted to leave Earth once they are emasculated (Geraci 974). Geraci argues that the radiation has caused the extinction of almost all of the animals, and this demonstrates humans’ “need for compassion toward what remains of the now lost animal kingdom” (974). Additionally, androids serve as workers and partners on Mars, the off-planet so called the “Garden of Eden” (Geraci 974). Thus, the persistence of human life is achieved only if humans exploit androids to ensure human survival.

While the android effectively works as a favorable means to realize human desires, the human-like robot also threatens humans. The fear is connected to the idea that humans’ bodies and minds “can be replicated or superseded in machines” (Shaddox 24). Deckard’s hatred for androids also represents his fearful feelings, and all the human characters in the novel desperately attempt to survive in “the era of digital replication” and “virtual simulation” (Shaddox 24). The android equipped with “the new Nexus-6 brain unit” surpasses some humans in terms of intelligence and evolve beyond the “inferior” class of mankind (*DAD* 455). In the chaotic world where “the distinction between the real and simulation collapses” (Shaddox 24), Deckard has to confront the Nexus-6 android. Dick portrays a posthuman society in which humans have to face androids not only in terms of identical physical appearance but also rational and emotional aspects in an ambiguous border between humans and androids.

The posthuman provokes anxiety about “the possibility of a serious de-centering of ‘Man’” (Braidotti 2). Deckard is concerned about the loss of “the dominant vision of the human subject” in his interactions with two androids, Luba Luft and Rachael Rosen (Braidotti 2). According to Geraci, Dick makes use of androids as “a mechanism for understanding what it means to be human” (974). One of the bounty hunters was severely injured by an android that escaped from Mars, and this incident shows that letting them free on Earth is potentially dangerous. Androids might kill humans, and this is why bounty hunters have to persecute them on Earth. The Voight-Kampff test, in other words, the empathy test, judges whether the examinee is an android or a human by emotional reactions to questions. Humans need to rely on the testing equipment to divide androids from humans because androids are good at acting the same as humans even in emotional responses. However, the most sophisticated type of android, the Nexus 6, comes close to “undermining the Voight-Kampff scale” (*DAD* 477). This confusion leads to Deckard’s question about humancentric perception in making the decision whether the examinee is human or non-human.

Deckard feels empathy with Luba, the humanoid robot singer. Her singing voice is beautiful enough to impress Deckard; her ability is the result of Luba’s incessant lifelong effort that “has consisted of imitating the human” (*DAD* 530). For Deckard, Luba’s remarks and actions seem more emotional and logically constructed than he expected. When Deckard recategorizes her again as an android who does not “care what happens to another android,” Luba sarcastically replies to Deckard that he “must be an android” (*DAD* 507), because a bounty hunter cruelly kills androids without any compassion. The truth in her reply shocks Deckard, causing him to doubt his own empathic ability because Luba seemed “*genuinely* alive” beyond simulation (*DAD* 535). Deckard is judged as an emotionally immature human by the android. Deckard’s “psychic distance” (McNamara 435) from androids should have been measured with his own empathic ability, but he gradually starts to recognize that human beings eventually feel empathy and solidarity also with the aid of technology.

The relationship between Deckard and Rachael proves that the Nexus-6 plays a dangerous role when she makes the human realize the necessity of solidarity. First, Rachael reminds Deckard of his necessity for direct connection with some humans emotionally and intellectually. Feeling a sense of “identification” with another android who is eventually going to be killed by Deckard (*DAD* 568), Rachael seems to exhibit empathetic

feeling toward the fellow android. Deckard begins to perceive that she has emotionally activated her feelings in a way “certainly as human as any girl he had known” (*DAD* 574). Secondly, however, Rachael’s aim is to engage with Deckard’s empathic reaction, because she intends to prevent Deckard from killing another android. For Deckard, Rachael’s clever behavior is not only a fantasy that he can build an affective relationship with her, but a trap. Although Deckard believes that a series of her human-like reactions are caused by her empathic feelings towards him, the fact is that Rachael’s actions are systematically mechanized deceptions.

In spite of Rachael’s evil intention, Deckard’s relationship with the Nexus-6 gives him a sentimental education. What Deckard finds in his relationship with Rachael is his inner desire for solidarity. Becoming honest concerning his need for fellowship, Deckard is unable to kill Rachael and thus rejects his job as a bounty hunter. Comprehending his community as resulting from a defective process of formation, Deckard believes that Rachael might be his companion, as if she were in fact a living person. Though his sentimental attachment with Rachael results in the ironical revenge of Rachael’s killing his treasure, a real goat pet, he successfully accomplished an empathic maturity. At the end of the novel, Deckard decides to fight against his own alienation by using the empathy box and communicating with his wife again. This is meaningful for him because he has to mature psychologically to build a social relationship with others. It is a satisfying conclusion for Deckard, because fixing his married life with Iran shows his hopeful future. Even though Deckard’s life lesson starts with his communication with the technologically simulated emotion of the Nexus-6 model, he is finally able to have a chance to regain solidarity with his wife.

The android has the possibility of undertaking simulated human activity to develop a solidarity beyond the border between authentic humans and artificial humans. The android provides a chance with humans to engage in relationship with others, and it does not matter if the companion is a human or non-human. Both Luba and Rachael represent the fear of advanced technologies because their attachments to human beings are more authentic than humans’ ones. From this point of view, the humanoid robots are designed for “YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE” (*DAD* 445). Although this advertisement is applied to servant androids, Dick suggests that “human beings are social animals” and companionship is “a necessary component of psychological well-being” (Sims 73), even if that companionship is created by artificial technologies. Dick depicts how Deckard’s psychological reactions to androids change through his interactions with Luba and Rachael as if he seeks a way to escape from isolation.

Social Hierarchy and Empathy in Relation to Animals

Deckard feels isolation and demands empathy. He finds that the exploited in the social and intellectual hierarchy potentially exhibit more empathy than those who belong to the upper class. From Deckard’s point of view, the social classification is humancentric; it consists of humans at the top, specials who “failed to pass the minimum mental faculties test” in the second place (*DAD* 446), and androids at the bottom. This hierarchy is not based on intelligence, which is one of the elements that define humans. Some sophisticated androids such as Rachael and Luba have enough intellectual ability to satisfy humans’ demands, so the intellectual distinction between humans and androids is vague. Dick views empathy, “the ability to put yourself in someone else’s place” (“Headnote” 106), as the more important essence to distinguish humans from non-humans. The world that Dick depicts in *DAD* is a society whose class order is mainly decided by empathy. Deckard wants to prove that he is not only intellectual but also the most empathic by owning authentic animals.

The novel depicts the society in which the humans and the androids are divided, while “human order” is

maintained by emotional feelings (Shaddox 36). Empathy is considered to be a distinctively humane action, which can be used as a standard to decide what is human, because “logic, legislation, and law” are all rational and explicit, so androids, “the visual virtuals of humans,” are good at copying these (Shaddox 36-37). According to Gillis, “aspects of the ideal human” include “compassion” or “a sense of pleasure with human companionship” (265). As a shadow of Deckard, Isidore, who is “a special” (*DAD* 446) with inferior intelligence, plays a role in representing empathic attitudes that Deckard tries to gain. Isidore can be excluded from the category of the so-called ideal individual. He lacks intelligence and has little chance to have a relationship with others because he is a marginalized character who “wasn’t wanted” (*DAD* 448). Although Isidore is alienated from human society as he is contemptuously called “chickenhead” (*DAD* 446), he shows empathy to animals while surviving and hiding in the dystopian world, and a series of his behaviors deconstructs human-centric ideas.

Deckard appreciates animals as a way to prove his higher-class delicacy and empathy; however, when it turns out that keeping an authentic animal is difficult, technological inventions, electric animals, replace the authentic. People who are “not taking care of an animal” are considered “immoral” and “anti-empathic,” which means that possessing animals becomes a proof of having human empathy (*DAD* 442). Most of the animals are almost extinct due to nuclear fallout, so they are sacred to Mercerism and the Earth culture. Real animals are sold at a high price, and only a few rich people can afford to buy them. Sherryl Vint argues that “[o]wning and caring for animals is a sign of one’s social and economic status and also an expression of one’s humanity” (112). This sentence explains why Deckard demands to buy real animals. The human’s relationship with authentic animals demonstrates a human’s empathy.

However, Deckard’s empathy toward both real animals and electronic ones is performative and inauthentic. Deckard tries to show his ability to feel empathy by taking care of real animals. He wants real animals for his personal needs, but he owns battery-operated animals as an unavoidable compromise due to lack of money. Deckard’s attempt to show his empathy through taking care of electric animals reveals that he views robotic animals as commodified tools to demonstrate his humanistic empathy. Deckard looks after an electric sheep as if it is an authentic one. However, he is afraid that his neighbors will discover that the sheep is fake, meaning that owning robotic animals represents “the loss of economic status” (Vint 116). Real animals are very expensive in the excessive capitalist society, but Deckard hopes to buy them after killing all of the androids he is pursuing. For Deckard, electrically powered animals are temporary tools to fulfill his desire to show his humanity until he becomes rich enough to buy a real one. In fact, his artificial sheep hardly satisfies Deckard’s demand. Vint argues that “the animals exist as commodities rather than as beings for the humans” in most of the scenes of this novel (116). Deckard is disappointed with robotic animals’ frigidity. Deckard’s dissatisfaction with electric-powered animals is connected with his abomination of humanoid robots. Thinking about “the similarity between an electric animal and an andy [android],” Deckard exhibits “an actual hatred” for the electric animal which is “an inferior robot” (*DAD* 464). Deckard is irritated because he fails to establish an amicable association with the artificial beings.

Isidore is the only character who demonstrates care for both authentic animals and electric ones without prejudice. When Isidore sees a cat which he considered an electric one, he takes it to a repair shop because “the sound of a false animal burning out its drive-train and power supply ties my [his] stomach in knots” (*DAD* 486), meaning that Isidore imagines the electric animal’s pain and suffering. Furthermore, when an android, Pris Stratton, violently plays by cutting off a spider’s legs, Isidore becomes extremely upset and in tears asks her to stop mutilating it. Palumbo argues that “Isidore, while lacking the minimum I.Q., is the most empathic”

(1279), which means that in the novel he is the most humanistic character who cares about other existences. According to Shaddox, “Isidore’s expansive affectivity challenges the traditional notion of a cohesive human” by extending one’s sense of morality to non-humans (38). Isidore’s empathic attitudes embody his new connection with non-human entities in the posthumanist order.

Both Deckard and Isidore fight against isolation, but Isidore’s “unconditional care and concern for all things human and non-human” becomes a powerful weapon to confront the social isolation (Shaddox 38). Isidore is motivated by compassion through all his actions involving in animals including electric ones. On the other hand, Deckard is moved by his humancentric desire to achieve his economic aims. For Isidore, animals powered by electricity are more involved in human activities, in other words, affectionate practices. In contrast, as Deckard’s attitude shows, humans are socially alienated in this dystopian world and tend to treat technologies not as life itself but as important tools in economic activities. While Deckard treats animals, both real and electronic, as tools to satisfy his desire, Isidore rejects boundaries between real animals and fake ones, revolting against divisions between socially superior entities and inferior ones.

The condition of both Deckard and Isidore shows humans’ “kipple” situation (*DAD* 480). Isidore coins the term, “kipple,” as an uncountable noun in *DAD* to mean “useless objects” like junk or clutter (*DAD* 480). The kipple-ized citizens are losers who are in danger of sterilization because of radioactive fallout, and this means that they cease to be a part of human proliferation. Evan Lampe defines kipple as “the overwhelming byproduct of consumer capitalism” (36), and also, they are “the leftovers of consumer activities” (277). The kipple-ized people are devastated by war and end up as “a remnant of an older civilization” (Lampe 37). Winners go on to the future cosmic frontier, not staying on Earth. Lampe argues that “Earth is the literal dumping ground of a transcendent and advanced humanity” (Lampe 37). Earth is a hopeless place where only kipple “reproduces itself” (*DAD* 480). Isidore says that “the entire universe is moving toward a final state of total, absolute kipple-ization” (*DAD* 481) Lampe calls these wasted lives “human kipple” (37) although Dick does not use this phrase. The fates of human kipple, Deckard and Isidore, “struggle to sustain sanity in their life” (Lampe 37). It is the very fate of a number of people in our world who are left behind by advanced technologies, including economic refugees and victims of job-robbing technological devices. Dick portrays human kipple as the remaining residents of Earth who struggle to find solidarity in isolation, and this is one of the significant concerns in late capitalism that Dick challenges in his writings.

The Experience of Fusion in the Empathy Box and Mercerism

The empathy box seemingly provides humans with a chance to escape from harsh reality; this technological equipment gives them opportunities to recognize the possibilities of changing their emotional behaviors to overcome the chaos of their lives. This device enables its users to experience fusion with Wilbur Mercer, a founder of Mercerism. According to Sims, Mercerism is “the newly established theology to which all surviving humans belong,” and empathy is its “paramount tenet” (74). The empathy-based religion helps humans struggle with the danger of extinction, social division, and alienation. In the dystopian situation, humans have to decide whether to stay on Earth or emigrate to Mars. Dick illustrates such a process through use of the empathy box by Isidore, Deckard, and Deckard’s wife, Iran.

Mercerism encourages human beings to have solidarity. Human characters in the novel live their lives without aim, which means that there is nothing to achieve or accomplish after World War Terminus. The empathy box allows the user to be transported into a “spiritual domain” (Sims 79). It offers a realistic event that

merges “the consciousness of all individual users” with that of Wilbur Mercer (Sims 79). With the psychological opportunities and the advanced technological achievement of the so called empathy box, Mercerism works as a sufficient comfort for humans who suffer from declining social relationships.

For Isidore, a special who is excluded from society, the empathy box plays a role as an activity to overcome loneliness brought about by social divisions based on intelligence. He hides himself in a large, desolated building and is dying or “slowly and inevitably decaying into the disorder of dust” (Shaddox 37). Isolated Isidore’s search for personhood starts when he “grasped the twin handles” of the empathy box, which means the beginning of “the physical merging — accompanied by mental and spiritual identification — with Wilbur Mercer” (*DAD* 448-49). So far his landscape has been always the same: “the old, brown, barren ascent,” but now Wilbur Mercer, “an elderly man wearing a dull, featureless robe” appears as his double (*DAD* 448). Isidore’s consciousness merges with Mercer’s to climb the hill. Isidore traces back Mercer’s memory, and he recognizes that Mercer loved all the animals. This idea is connected to Mercer’s preaching that each person has to care for animals. The experience in the empathy box is reflected in Isidore’s behavior when he shows empathy to animals, while androids cannot understand the fusion of human minds in Mercersim. Isidore views the empathy box as “the way you touch other humans” and “the way you stop being alone” (*DAD* 481). The empathy box enables Isidore to realize his latent empathic ability and to recognize his value as a human being by defeating social separation.

Deckard, as well as Isidore, tries to harmonize his emotional conditions artificially through machines. Deckard uses “the mood organ” (*DAD* 435) which allows him to program his feelings with his wife, Iran. Deckard and Iran make use of the technology to maintain their conjugal relations because they are in “a loveless marriage” (Gibson 227). They have a quarrel about which emotional program to dial. While arguing, Deckard even tries to control his anger by considering whether to dial to “abolish his mood of rage” or to “make him irked enough to win the argument” (*DAD* 435). Eventually, Deckard dials number 594 to get the “pleased acknowledgement of husband’s superior wisdom in all matters” (*DAD* 438). By using the emotional programming machine, Deckard attempts to control not only his emotions but also Iran’s. Since their relationship is established by technology, Deckard and Iran give up their autonomous efforts to sustain their mentality.

As the story develops, the more Iran is addicted to the empathy box, the more Deckard feels isolation. When Deckard shows her a real goat he purchased by bounty money, Iran wants to share the delight with Mercer by saying “[i]t would be immoral not to fuse with Mercer in gratitude” (*DAD* 557). Iran ignores Deckard who wants to keep talking about the goat and she quickly goes over to the empathy box again. Iran’s dependence on the empathy box makes Deckard “[c]onscious of his own aloneness” (*DAD* 559). Iran participates in “socially encouraged emotional self-manipulation” (Gibson 227), and her idea is ironically connected with the fact that Mercerism is a perfectly controlled fraud. At the same time, Deckard has faced his own change in terms of empathy towards androids, and his alienated situation makes his struggle worse. Riccardo Gramantieri argues that “if people were capable of perceiving their own emotions, there would be no need for the empathy box, or to become a member of the cult of Mercer” (678). Both the empathy box and Mercerism help him to recognize his empathic response.

Deckard is confused by “his newfound empathy for androids” and doubts about his previous assumption based on commodity values and non-human inferiority (Rhee 324). Deckard thinks that “Mercer accepts everything,” and this idea inspires Deckard’s final hope (*DAD* 598). When Deckard climbs a hill, he finds a toad which he believes is real, but is eventually revealed to be artificial. He nevertheless finds a sense of

liveliness in it. Deckard's mental fusion with Mercer offers him an opportunity to consider the value of human and non-human entities equally. At the same time, while Deckard merges his vision with Mercer via a reality-breaking miracle, he knows the episode of Isidore's spider: "The spider Mercer gave the chickenhead, Isidore; it probably was artificial, too. But it doesn't matter. The electric things have their lives, too" (*DAD* 606). Focusing on Deckard's awakening to the value of the lives of electric entities, Jennifer Rhee argues that Deckard "demonstrates a further telepathic connection" to Isidore, which indicates "a new orientation toward the world" (324). In changing his value standard, Deckard views Mercer's teaching to take care of animals as unconditional love beyond the human and non-human boundary. This reorientation, an achievement of "entangled intra-action," is the small victory Deckard gains at the end of the novel (Rhee 325). Through the experience of fusion with Mercer, Deckard successfully finds a reoriented value in solidarity with Isidore.

The empathy box and Mercerism are technologies which encourage humans to perceive that their unconditional empathy transcends the distinctions between humans and non-humans. Sims focuses on the "process of humanity's relationship to technology" and demonstrates that technical artifacts themselves take part in the "production of reality and revelation" (80). The empathy box reveals that humans "are present in the realm of Being" and stimulates necessary psychological changes among its users (Sims 80). In the very final scene, Iran's choice for a dial of the mood organ is "[l]ong deserved peace" (*DAD* 608), and Iran calls for a repair shop to ask them to fix the electric toad. Compared to the beginning of the novel, these actions imply the restoration of a strained relationship between Deckard and Iran even when they coexist with technology. Technologies that stimulate human empathic activities eventually and hopefully contribute to overcoming isolation and regaining solidarity.

Conclusion

Portraying humans' relationship to androids (including electric animals), and the empathy box, Dick represents those technologies as altering human activities and human minds, especially empathic actions beyond conflict between human and non-human, the authentic and fake. Deckard's realization, particularly, is achieved only through "rejecting the speciesist discourse that attempts to construct hierarchies and division" (Vint 117). The human/non-human boundary dehumanizes others, while Mercerism overcomes this idea by introducing affection towards animals. Shaddox argues that Deckard discovers "an incipient empathy extending beyond biologically living things" (43), and he has acquired a second chance to empathize with others by telepathic interaction with Isidore. Deckard despised Isidore because he was inferior intellectually, but Isidore proves to be the most empathic character which enables him to survive in dystopia.

Dick has serious concerns about cruel human behavior in the age of technology; his human character, Deckard, who has harshly discriminated between humans and non-humans, regains humanity through empathic communications with androids and electric animals. As Kucukalic suggests, *DAD*'s narrative focuses on, first of all, the characters which include the relationship between Deckard and "his peculiar double" Isidore (87). Deckard recognizes intrinsic value in electric and robotic entities through a "telepathic connection" (Rhee 324) with Isidore. Isidore is an important character for Deckard because Isidore has what Deckard wants — unconditional affection towards both living creatures and simulated life. Isidore's role as Deckard's shadow implies that Isidore indirectly encourages Deckard to build an empathic bond with alternative life that Deckard would appear to reject.

Second, on the structural level, Dick represents the world as "entropy opposed to empathy" (Kucukalic 87).

Dick tries to show that technologically simulated empathy overcomes entropy, which means “the force of destruction” in this novel (Kucukalic 86). For instance, electric animals are invented to support the human empathic emotions when living animals are extinct, and also, the empathy box is invented to console the poor humans who are left on devastated Earth while the rich have chosen to move to Mars. These technological alternatives that resist entropy are achieved thanks to technological development. Many human characters including Deckard strongly believe that empathy is an essential part of humanity. On the other hand, it is also clear that the more they are obsessed with empathy, to the point that they become addicted to the emotional fusion through the empathy box, the more they are isolated in their real lives. Humans need to abandon humancentric viewpoints and to stop despising robotic entities to achieve technological salvation. Dick's novel suggests that the technologies can act to enhance human empathy, in opposition to the dystopian tendency to erode empathy. Furthermore, he emphasizes that technologically simulated empathy can overcome a decline of humanity on Earth.

Third, Dick employs “the creative fabric of language and narrative in which new concepts are brought to life” (Kucukalic 87). *DAD* is a creative breakthrough in Dick's deconstruction of the human-centered narrative through Deckard's emotional move. In regard to Deckard's attitudes towards androids and electric animals, Deckard's narratives shift from hate to acceptance. When Deckard demanded that the worlds is governed by human will, he was caught in a humancentric worldview. However, Deckard emotionally embraces the “life” of the electrically powered toad, and this means he experiences spiritual awakening beyond his predetermined categorization of living beings. Examining this scene, Alisha G. Scott states that “[t]his small blip of feeling from the perspective of an artificially intelligent creature is a breakthrough that ends the novel on a vague yet hopeful note for the future of Deckard and his world” (51). After this breakthrough, Deckard, who had a difficulty in communicating with his wife, shares with her his newly discovered notion of the toad and they both feel empathy, implying a possible new beginning for their affectionate relationship.

What kind of reality do Dick's characters experience? They go through “a composite of uncanny forces beyond their control” and “technologically produced dreams” such as communication with androids or electric animals and fusion through the empathy box (Kucukalic 88). It is threatening to Deckard that androids and robotic animals show some perfect mimicking, though Deckard sympathetically feels that androids and robotic animals reflect his emotions. Dick depicts androids and robotic animals not as artificially sophisticated machines, but as entities that show human-like reactions in order to forge empathy with humans who are cold towards others that they judge as inferior. Depicting emotional effects of technologies, Dick deals with philosophical issues; androids and robotic animals encourage human empathy. Following their guidance, the protagonist, Deckard, successfully resists his feeling of discrimination based on a socially structured hierarchy of life.

This novel depicts the danger of individualism through describing isolated characters. Fredric Jameson says that Dick portrays “an end to individualism” (347). As we have seen, it could be possible for technologies to cause dehumanizing problems like those of Iran who was extremely addicted to the empathy box. However, human characters, including Deckard, realize that they must sometimes use technology to create humane empathy and solidarity with others. Dick depicts a human society which shifts from individualism where humans had no doubt about their own empathic ability to post-humanism where humans adopt technological support to create an empathetic society. Human characters in *DAD* struggle with social break-ups based on the human ability to survive with the development of technology, but it is also technology that solves the issue of loneliness. Dick utilizes androids and the empathy box to show that technology is potentially “a path to human

salvation” (Sims 86), or that the essence of humanity is empathy which becomes “an actual weapon for survival” (Dick, “‘Headnote’” 106). This novel shows how human activities and technologies are indispensably linked, and Dick suggests that humans’ empathic behavior confronts hierarchical division.

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